

Auszug aus

The Worcester Music - Fragments

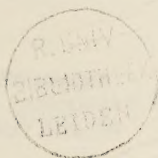
Inaugural - Dissertation

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Die umstehend genannte Dissertation ist am 9. XII. 1952 auf Antrag der Herren Prof. Dr. J. Handschin und Prof. Dr. A. Bruckner von der Philosophisch-Historischen Fakultät der Universität Basel angenommen worden. Mit Genehmigung der Fakultät wird sie hier nur im Auszug wiedergegeben. Die vollständige Arbeit liegt in folgenden Veröffentlichungen vor:

1. The Worcester Fragments = Publications of the American Institute of Musicology: Musicological Studies and Documents II, edited by S. van Waesberghe, Amsterdam 1955. *1957*
2. Binary Rhythm, Musical Theory and the Worcester Fragments: Musica Disciplina 7, 1953 pp. 39-57.
3. An English Discantum Volumen: Musica Disciplina 8, 1954 pp. 19-58.
4. Beiträge zum Studium der Worcester Fragmente: ~~Festschrift für~~
"Die Musikforschung" X, 1957, S. 29-33.

Basel den 15. VIII 1955

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Dekan

INTRODUCTION

Our knowledge of English mediaeval polyphony is much more limited than is our knowledge of the continental tradition, since there is no extant complete musical codex containing polyphonic English music before the end of the 14th century. That polyphonic music was wide-spread and well-developed in England during the 13th and 14th centuries, is shown by the relatively large number of fragments which have been preserved, mostly as fly-leaves for manuscripts with different contents. Fortunately many of these fragments have been available for quite some time in facsimile publications, especially in H.E. Wooldridge's *Early English Harmony* I, 1897. Critical analysis of this material, however, lagged behind. Nagel's *Geschichte der Musik in England* bases its entire conception of the music of this epoch on literary evidence and on the assertions of English musical theorists. Davey's *History of English Music* I, 1895 and II 1921 mentions some of the musical sources, but is unable to organise the material into a coherent system.

The field was broadened by the epoch-making publication of A. Hughes-Hughes *Catalogue of Manuscript Music in the British Museum*, 1906, which made known a vast number of fragments and parts of manuscripts containing music and now in the British Museum. Nevertheless, the provenance of this material remained for the most part completely unknown. In 1910 F. Ludwig in his monumental *Repertorium Organorum Recentioris et Motetorum Vetus-
tissimi Stili* I, 1910 pp. 267 ff. published the index of a lost collection of Choralbearbeitungen and motets, which he believed to have come from Winchester. Later evidence (J. Scheffeld *The Music Review* 1948, and

My studies of the Worcester Fragments are organised in the following manner, the numbers in parentheses correspond to the numbers of the individual publications listed in full on the inside cover.

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J. Handschin *Musica Disciplina* III, 1949 P. 88 ff.) showed that this index must have come from Reading Abbey.

With the discovery of the Worcester Fragments, however, a larger group of compositions of common provenance became known. The Worcester Fragments were first mentioned in 1906 by J.R. Floyer and S.G. Hamilton in their *Catalogue of Manuscripts Preserved in the Chapter Library of Worcester Cathedral*. The description of the musical fragments was in part undertaken by W.H. Frere. The presence of Worcester manuscripts in other libraries was expanded by Neil Ker in his *Catalogus Librorum Manuscriptorum Bibliothecae Wigorniensis* 1944, which traces the manuscripts listed by Patrick Young as being present in the Chapter Library of Worcester Cathedral in 1622-3. From the musicological standpoint, the Worcester Fragments were first mentioned by P. Aubry in 1908 in his *Cent Motets du XIII^e Siècle*; Aubry published a facsimile of part of the Choralbearbeitung *Alleluia Nativitas* with the interpolated motet *Ex Semine*. This concordance was further contained in Ludwig's *Repertorium* in 1910, but it was 1911 before Ludwig, having been informed of the presence of the Worcester material through W.H. Frere, was able to view the material. Unfortunate complications in Worcester, however, prevented Ludwig from continuing his work; nevertheless, some of the collected references were published in 1923 in the *Archiv für Musikwissenschaft* III pp. 191-2 and 273-5, and by H. Bessele: *ibidem* VII pp. 220-1. The complete material collected by Ludwig is now present in the University Library in Göttingen. This collection of notes shows that Ludwig unfortunately did not return to the study of the Worcester Fragments, except to add the numbering system of Dom Anselm Hughes' *Worcester Mediaeval Harmony*, after that book's publication in 1928.

In the meantime Dom A. Hughes had published a series of articles based on these fragments: *Cathedral Quarterly* III, 1916, *Laudate* I, 1923-4, and *Proceedings of the Musical Association* 51, 1925. In 1928 A. Hughes published *Worcester Mediaeval Harmony*, in which he attempted to survey the contents of the entire set of fragments. The value of this publication lies in the fact that many of the compositions were made available in facsimile. Unfortunately this edition is incomplete, and in many cases incorrect and ambiguous. J. Handschin, who had already directed our attention to certain specifically English characteristics in the Worcester Fragments in the *Schweizerisches Jahrbuch für Musikwissenschaft* III, 1928 pp. 88-89, and in the *Zeitschrift für Musikwissenschaft* X, 1927-8 pp. 517-520, reviewed Hughes' publication in the *Zeitschrift für Musikwissenschaft* XXIV, 1931-2

pp. 54–61 and offered much new material and concordances alongside of corrections.

In 1944 M. Bukofzer in *Sumer is icumen in, A Revision* (University of California, Publications in Music) renewed the interest in the Worcester material by publishing some newly discovered fragments in Oxford Bodleiana Hatton 30, and by pointing out some concordances with the Reading index (Ludwig *Repertorium* pp. 267–8). In answering this article, Handschin, in *Musica Disciplina* III, 1949 and V, 1951, also considered the Worcester questions raised by Bukofzer, and pointed out some important concordances with other sources, especially with continental manuscripts. The important question of binary rhythm was analysed, and many questions involving lax terminology were conclusively solved. The problem of concordances was further expanded in 1951 by the article by K. Levy in the *Journal of the American Musicological Society* IV, which discussed certain fragments contained in a manuscript in Princeton, New Jersey. Finally the publication in 1951 of Hughes' catalogue *Mediaeval Polyphony in the Bodleian Library* made known the presence of new fragments related to the Worcester material. This publication offered an improved catalogue of the manuscript Oxford Bodleian Latin Liturgical d 20, which contains original fragments as well as photographs of much of the Worcester material. This was the state of the scientific literature previous to the submission of the manuscript version of my dissertation at the University of Basel in 1952. Subsequently there have appeared M. Bukofzer's additions to A. Hughes' Catalogue in the *Journal of the American Musicological Society* V, 1952 pp. 53–56 and the part of the *New Oxford History of Music* 1954 written by Hughes.

I wish to express my grateful appreciation to the many librarians, individuals and institutions, that made this study possible: Dr. Hunt at the Bodleian Library in Oxford, Sir Ivor Atkins at the Chapter Library in Worcester, the various librarians of the different colleges at Oxford and Cambridge, at the British Museum, at the University Library of Basel and at the Ducal Library in Wolfenbüttel. Recognition is given to the United States Government, which so generously subsidised my studies of the Worcester Fragments and which is now subsidising my research incidental to a new complete edition of F. Ludwig's *Repertorium*. My most heartfelt thanks is given to Dr. A. Carapetyan and the American Institute of Musicology, which has undertaken the enormous task of publishing this material. Finally I wish to express my thanks to Prof. Dr. Jacques Handschin and Prof. Dr. Albert Bruckner for their patient guidance in the preparation of this material.

PART 1: CATALOGUE OF THE WORCESTER FRAGMENTS

A. Oxford, (Bodleiana) Latin Liturgical d 20

The flyleaves of the Worcester manuscripts: Oxford (Bod.) Auct. F inf. 1,3, Bod. 862 and Hatton 30, as well as photostats of the flyleaves of British Museum Add. 25031 and of certain of the bindings, formerly bound in manuscripts in the Chapter Library of Worcester Cathedral, and now contained in the portfolio of fragments Worcester Add. 68, have been bound together to form a new volume, designated as Latin Liturgical d 20, which attempts to reconstruct several mediaeval manuscripts, which from all indications came originally from Worcester cathedral. Three foliations of these fragments have appeared in print.

Present foliation	Second Foliation*	First Foliation**	Source
1	1	1	Worc. Frag. X
2	2	2	Worc. Frag. X
3	3	3	B.M. Add. 25031
4	4	4	B.M. Add. 25031
5	5	5	B.M. Add. 25031
6	x***	x***	B.M. Add. 25031
7	10	10	Worc. Frag. XXXI
8	6	6	Worc. Frag. XXVIII
9	7	7	Worc. Frag. XXVIII
10	8	8	Worc. Frag. XXVIII
11	9	9	Worc. Frag. XXVIII
12	11	11	Auct. F inf. 1,3
13	12	12	Auct. F inf. 1,3
14	13	13	Auct. F inf. 1,3
15	14	14	Auct. F inf. 1,3
16	15	15	Auct. F inf. 1,3
17	16	16	Auct. F inf. 1,3
18	17	17	Auct. F inf. 1,3
19	18	18	Auct. F inf. 1,3

* Printed in Hughes *Worcester Mediaeval Harmony*.

** Printed in Hughes *Mediaeval Polyphony in the Bodleian Library*.

*** According to a friendly communication of Dr. Hunt, *Keeper of Western Manuscripts in the Bodleian Library*, this folio should have been listed in both the first and second foliation as 3a^r and 3a^v; nevertheless this fact is mentioned in neither *Mediaeval Polyphony in the Bodleian Library*, nor in *Worcester Mediaeval Harmony*.

20	19	x*	Worc. Frag. XI
21	20	x*	Worc. Frag. XI
22	x	x	Hatton 30
23	21	19	Bodley 862
24	22	23 ^v	Bodley 862
25	23	20	Bodley 862
26	24	x	Magd. Coll. 100
27	37	28	Worc. Frag. IX
27 ^a	x	x	Binding of Bodley 862
28	25	21	Bodley 862
29	28	x	Magd. Coll. 100
30	26	x	Magd. Coll. 100
31	30	x	Magd. Coll. 100
32	29	x	Magd. Coll. 100
33	27	x	Magd. Coll. 100
34 ^v	31 ^v	x (with 22)	Bod. 862
35	32	22	Bod. 862
36	34	25	Worc. Frag. XIII
37	35	26	Worc. Frag. XIII
38	36	27	Worc. Frag. XIII
39	33	24	Worc. Frag. XIII

Of these fragments the following leaves were originally bound together; only Volume 1 has an old foliation.

Volume 1 (280 x 200) = ff. 1-21 and (?) 22

Volume 2 (320 x 220) = ff. 25-32 and (?) 33

Volume 3 (320 x 220) = ff. 23-24

Volume 4 (280 x 200) = ff. 36-39

Volume 5 (320 x 220) = ff. 34^v-35

There are 77 polyphonic compositions, which are numbered 1-77 both in the catalogue and in the transcriptions; among these compositions are Alleluia Choralbearbeitungen, Sanctus Choralbearbeitungen, tropic motets especially those with a Kyrie melody for their Pes. and other motets.

* It is difficult to reconstruct the first foliation; according to the notes which Hughes provided to the Bodleian library on September 23, 1924 ff. CXXXVI (CXXXVII), which is Worc. Frag. IX, should also have belonged to this manuscript, but neither is Worc. Frag. IX mentioned, nor is place allocated to it in the sequence of folios. Was this a mistake in numbering by Hughes or by the Librarian E. Lobel, or was this folio actually missing in the first foliation?

B. Worcester, Chapter Library Add. 68

Certain leaves of the portfolio of fragments Add. 68 are not represented in Lat. Lit. d 20 in facsimiles; these are Fragments XII, XVIII, XIX, XX, XXIX, XXX and XXXII; other fragments in this collection contain no polyphonic music. Compositions which are polyphonic and can be deciphered are designated as 79-109 in the catalogue and in the transcriptions. Monophonic and undecipherable compositions are included in the catalogue with the appendage of a letter, as 80a, 97a, 97b etc.

C. Subsidiary Sources for the Worcester Fragments

Certain compositions of the Worcester fragments appear in Oxford Mus. c 60, new foliation 82 (Worcester No. 29) and f. 82^v (Worcester No. 88). Especially the piece *Campanis cum cymbalis / Onoremus dominam* is interesting and was offered in transcription. Also the fragments in Oxford, Bodleiana, Corpus Christi College 497 are of importance; three motets from the South-West English school of composition were added to this collection of polyphonic Marian compositions.

PART II: THE DATING AND NOTATION OF THE WORCESTER FRAGMENTS

With the exception of the palimpsests; No. 67 ca. 1300, No. 43 ca. 1320, Nos. 44, 47 and 48 14th century, No. 41 late 13th century and No. 53 ca. 1300, all of the compositions of Lat. Lit. d 20 are ca. 1280.

Worcester Fragment XII is 14th century; Fragment XVIII belongs to the first half of the 13th century; Fragments XIX and XXXII are late 13th century; and Fragments XXIX and XXX belong to the first half of the 13th century.

As far as the notation is concerned, we find both normal square notation and rhomboid notation; it is quite confusing to find that every composition of volume I was written by a different hand, but at least in this case we can establish the fact that the beginning and the end of this volume were notated in continental mensural notation; the middle part of this volume utilises the English variants. The subsidiary form of the Climacus with Rhomboid forms is often used.

PART III: THE QUESTION OF BINARY RHYTHM

The lack of a larger group of coördinated polyphonic compositions has impeded the study of binary rhythm in English music of the 13th century. The musical theorists tell us, however, that rhythmic modes were in use in polyphonic music, which differed from the usual modes. The theorist Walter Odington, who was closest to the Worcester tradition, is also the person, that relates certain interesting details concerning an earlier state of the manner of performance and the notation of these compositions.

According to Odington, the Longa contained previously only two tempora (Coussemaker *Scriptores* I, 235b); later, that is in his generation around the turn of the 14th century, it was made perfect and contained three tempora. Further on during the discussion of the normal third mode, he states that the second of two breves between longae contains two tempora, unless both breves contain only one tempus each, as in the binary version of the third mode (C.S. I, 241a). Odington reports that this binary version of the third mode is notated mensurally in that the longa rest occupies two spatia and the brevis rest one spatium (C.S. I, 245). Finally he presents an example of the notation of the third mode in ligatures (C.S. I, 245). Only Odington permits two-note ligatures to be used in the third mode. He is not advocating the use of the binary version of the third mode but asserts that some people (quidam) divide the longa into two breves; the binaria always contains breves, unless it should be succeeded by a ternaria, a longa-simplex or by a longa rest, the ternaria always ends in a longa, unless a binaria should follow. Other theorists also make certain assertions, which may also be identified with binary rhythm in the third mode.

According to Odington then we may expect to find a binary form of the third mode in the musical sources. This alternation of a long note and two short notes would correspond to a modern 4/4 measure. A primary sign of recognition of the binary form of the third mode would be the mensural indication of the rests. Unfortunately we find that the rests are often devoid of mensural meaning, even when the notae simplices are completely mensural. The second difficulty, which we encounter is the fact that motets usually have either longa or brevis rests, never both. Only where the Hoquetus technique is applied will we have rests of different values. Actually two of the Worcester compositions, Nos. 25 and 75, have such hoqueting passages in the third mode; the rests are clearly drawn either one spatium

or two spatia long, as Odington had stated. Accordingly binary third mode is present among the Worcester fragments.

There are also other indications which permit us to recognise the presence of the binary form of the third mode in compositions belonging to the Worcester tradition. We find that on occasion the binaria cum opposita proprietate or two individual semibreves replace each of the breves between the longae. Since each brevis would be reduced to two semibreves, whose total metric value would be only one and never two breves, the longa itself must have the value of two tempora. In addition to this we could look at Worcester No. 15 which is written in third mode; the scribe has devised certain unusual ligature forms to show clearly the binary nature of this mode.

Nevertheless, we may not simply transcribe all English compositions from this period in binary third mode, simply because they have two rhomboids between longae. There are certain compositions which show conclusively that on occasion rhomboids, which appear identical, are yet different rhythmically. Binary third mode is well represented in the earlier Worcester Fragments, and there is reason to believe that even the Notre-Dame school may have used this mode originally.

PART IV: AN ENGLISH 'DISCANTUM VOLUMEN'

The flyleaves of the manuscript Oxford (Bodleiana) Rawlinson c 400 have been removed from their binding and are now contained in the appendix volume Rawlinson c 400*. One sequence of fragments represents parts of two rotulae und utilises English mensural notation; the other series of fragments represents the two middle bi-folios of a gathering of a codex and contains only the texts with room left for the musical notation. With the exception of a Gloria-Choralbearbeitung all compositions are Alleluia Choralbearbeitungen, all having the same form. As an example of this form, the *Alleluia Dies sanctificatus* is presented.

(In the following example passages under have been reconstructed, similarly cursive passages of text.)

In measures 1-217 voices II and III are interchanged.

(A) (1. P.)

1. 5. 10.

Al - le - lu - ya

Al - le - lu - ya Christo iu - bi - le - mus, Dig - ne ce - le - bre - mus, Chris - ti na - ta -

Al

15. 20

Chris - to iu - bi - le - mus, Dig - ne ce - le - bre - mus, Chris - ti na - ta - li -

li - ti - a.

Al - le - lu - ya Chris - to

25 30 35

ti - a. Cho - rus psal - lat cum lae - ti - ti - a.

ti - a.

iu - bi - le - mus, Dig - ne ce - le - bre - mus, Chris - ti na - ta - li - ti - a.

(2) 40 45

Al - le - lu - ya

Al - le - lu - ya

Al - le - lu - ya

50 (3) 55 60 (4)

Di - es is - te sol - is est iu - sti - ti - ae. Di -

Di - es is - te sol - is est iu - sti - ti - ae. Di -

Di -

65 70

es est hic no-vae gra-ti-ae, Di-es na-ta-lis re-gis glo-ri-ae.

es

es

75 80 85

fi-ca-tus il-lux-it No-vo

sanc-ti-fi-ca-tus il-lux-it no-

sanc-ti-fi-ca-tus il-lux-it no-

90 95

no-vae lu-cis ra-di-o, Sa-cra-to Chris-ti na-ta-li-ti-o. Lae-tus

no-vae lu-cis ra-di-o, Sa-cra-to Chris-ti na-ta-li-ti-o. Lae-tus

no-vae lu-cis ra-di-o, Sa-cra-to Chris-ti na-ta-li-ti-o. Lae-tus

100 105 110

Ve

bis

bis Ve

ca-re ve-re

ca-re ve-re

ca-re ve-re

Fi-dem

Fi-dem

Fi-dem

115 120 125

ni-te gen-tes

ad-hi-be-re, Christo con-gau-de-re, Ve-ni-te

ad-hi-be-re, Christo con-gau-de-re, Ve-ni-te

ni-te gen-tes

ni-te gen-tes

ni-te gen-tes

et a - do - ra - te do - mi - num
do - mi - num
et a - do - ra - te do - mi - num

qui - a ho - di - e e de i qua fit e - i laus lae - ti - ae des - cen -
qui - a ho - di - e des - cen -
qui - a ho - di - e des - cen -

- dit lux mag -
- dit lux mag - na ce - li - cis
- dit lux mag -

na
na

175 (4a) (5) 180
Chorus
super ter - ram Al - le - lu - ya Chris - tus no - bis da - tus
In fine
Al - le - lu - y

185 190

Al - le - lu - ya Christus no - bis da - tus est

est

a

195 200 205

Ter - re - a ce - les - ti - a re - sul - tent dul - ci cum

210 215

lu - ya. lau - dum prae - co - ni - a.

e - ya mu - sa de - o da lau - dum prae - co - ni - a.

Vel si brevitās
ipsa re de po scit
dicatur sic:

(5 alt) In Fine 220 (6) 225

Al - le - lu -

Al - le - lu -

Al - le - lu -

220 225

ya

ya

ya

Those sections which have the liturgical melody in the lowest voice are No. 2 (The Alleluia); No. 4 (The Verse); and No. 6 (The repetition of the Alleluia. The other sections utilise mostly the principle of *Stimmtausch*, whereby melodic and textual fragments are exchanged between voices; these sections consist of No. 1 (The *Stimmtausch* Motet); No. 3 (The intonation of the Verse); and No. 5 (The repetition of the *Stimmtausch* Motet).

It can be made plausible that these fragments were notated, or that the compositions therein contained were composed, by a certain William of Winchcomb. We have evidence of the fact that he engaged in this activity while at Leominster for a four year period; it appears that he was made a prebend in Worcester in 1283, undoubtedly for his musical activity. It is not strange, therefore, that certain compositions, written in this same form, should appear among the Worcester Fragments; similarly, since William returned to Reading, we find similar compositions listed in the inventory of a lost manuscript of Reading provenance. (cf. Ludwig *Repertorium* I, 1 p. 267 ff.) All in all there are 42 Alleluia-Choralbearbeitungen, written in this form, which we may designate as English or South-West English. We have thus in England a 'Discantum Volumen' comparable to the 'Magnus Liber' ascribed to Perotin.

We are also able to add certain concordances to the Reading list, and are able to lift gradually the veil from English polyphonic music of the 13th century. We find that the school of musical composition of South-West England, of which Worcester is the most important centre, takes an important independent place alongside of the well-known Notre-Dame school.

PART V: THE RONDELLUS

Among the many polyphonic musical forms of the 13th century, Walter Odington mentions the Rondellus. The Rondellus is defined as a circumductatory composition in which the individual voices interchange their melodic material in a cyclic manner. In the usual case of a Rondellus for three voices, this would necessitate three statements. The Rondellus is found in both the *Stimmtausch* motets of the Alleluia Choralbearbeitungen, wherever the *Stimmtausch* principle has become cyclic, and in compositions which are derived from Conductus.

PART VI: TRANSCRIPTIONS OF THE WORCESTER FRAGMENTS

There are 109 compositions of the Worcester Fragments available in transcription. These represent the transcription of all polyphonic compositions, in so far as they are legible, from the known sources.

PART VII: TRANSCRIPTIONS OF THE RAWLINSON FRAGMENTS

Of the lettered compositions from the Rawlinson Fragments, which originally came from Leominster, A–G have music, and except for F are available in transcription. H–N have only texts and are likewise available in text transcription, also F.

INDEX OF THE TRANSCRIPTIONS

The numbers in parentheses refer to the number of the transcription; bold numbers refer to the page number of the discussion of the composition in *Musica Disciplina* VII, 1953, cursive numbers to the discussion in *ibidem* VIII, 1954.

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In go pavis filium qui hinc macta delectat et hinc creavit secula
 de creator omnia macta hinc parvum iam salutem homini nunc agnoscit
 qui regnat per sua pascis regis macta mater hinc macta tu dei genitrix
 Quem continens omnia continet hinc possides quos qui possidet. macta
 Mater romanus in macta celestis pater dms macta tribuit qui pascit
 eua o macta hinc est macta o dei genitrix

13
B

omnes laudet angelorum ac sanctorum celum te gabriel

salutis nuntius te raphael languoris medicus te michael qui curat

animas et deprimis hostis iniquas huius diem festine colamus ut

emundet nos acrumine. O michael regis archangeles paradisi

terti possite nos amari vel crucere ut unquam in tunc glorie oga

briel qui sancte iugum nunciasti salutem populi sis pro nobis

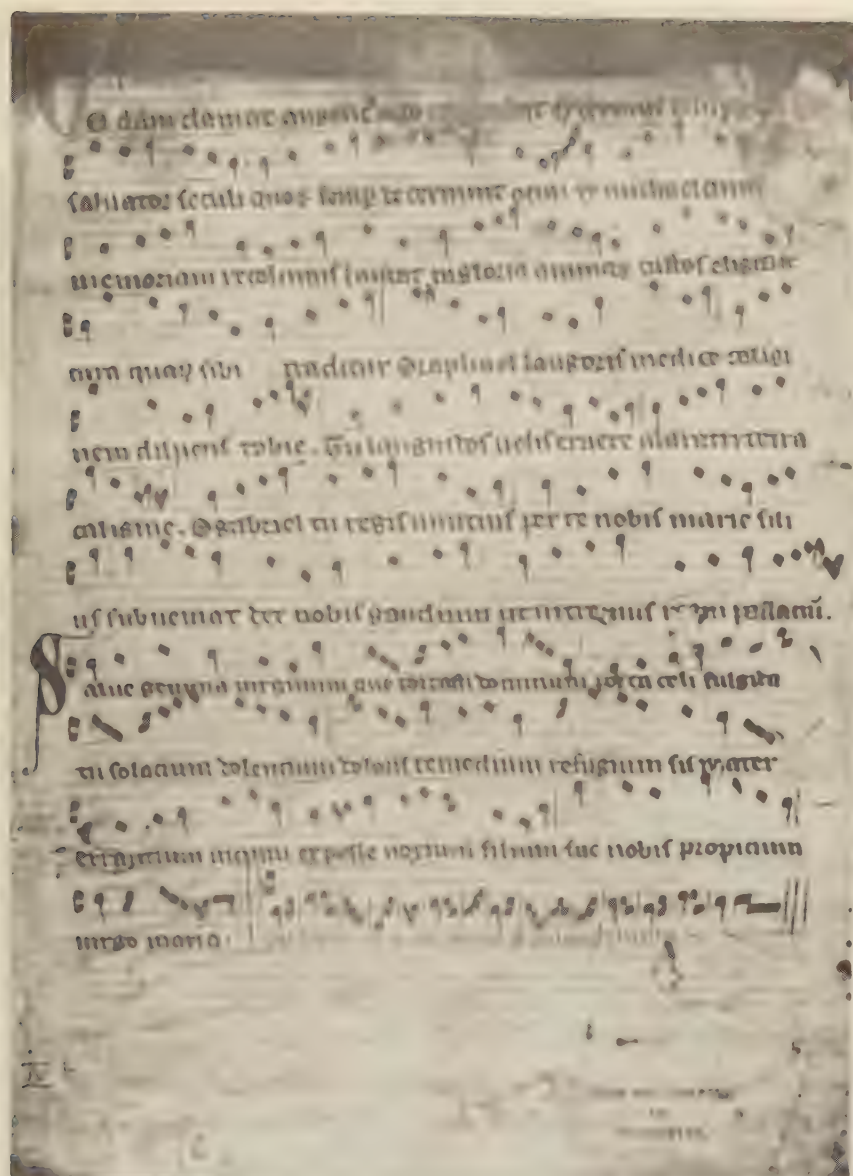
apud altissimum ut seruamus marie filium! Per te

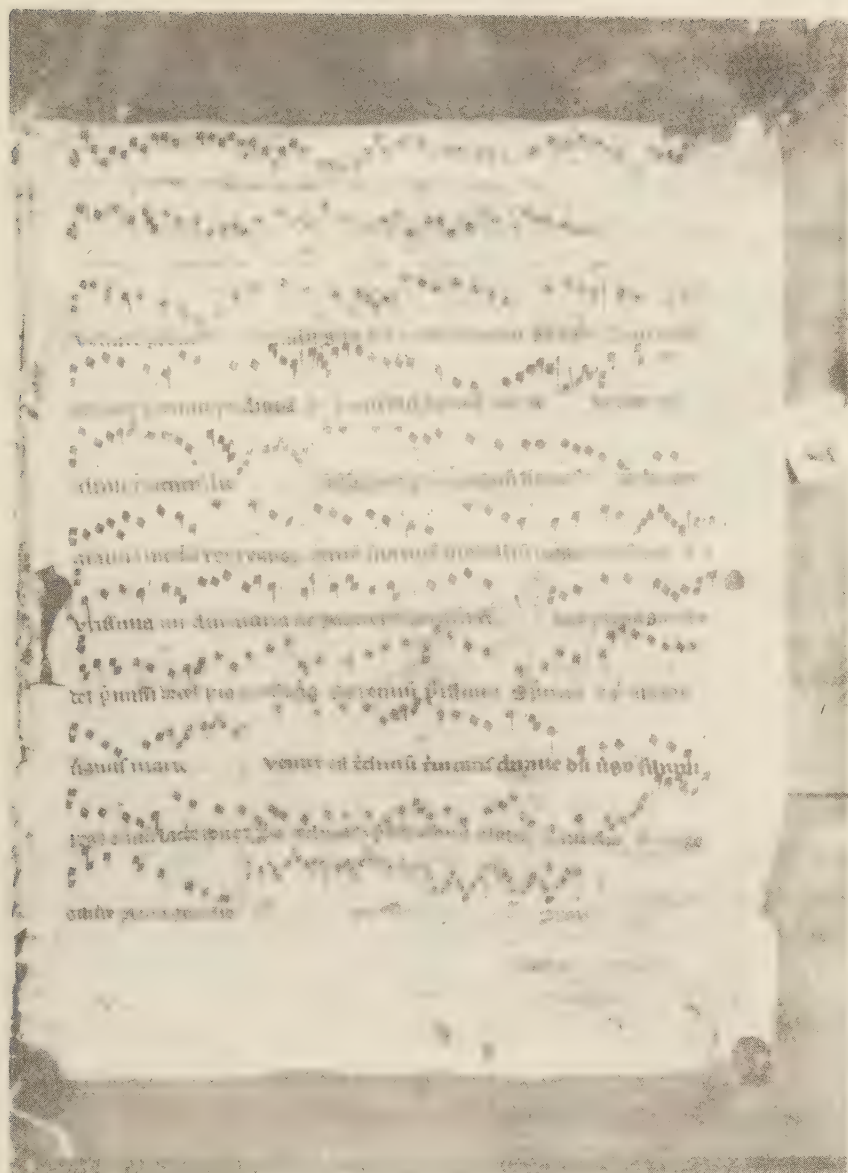
ro. amen. et te te comitum.

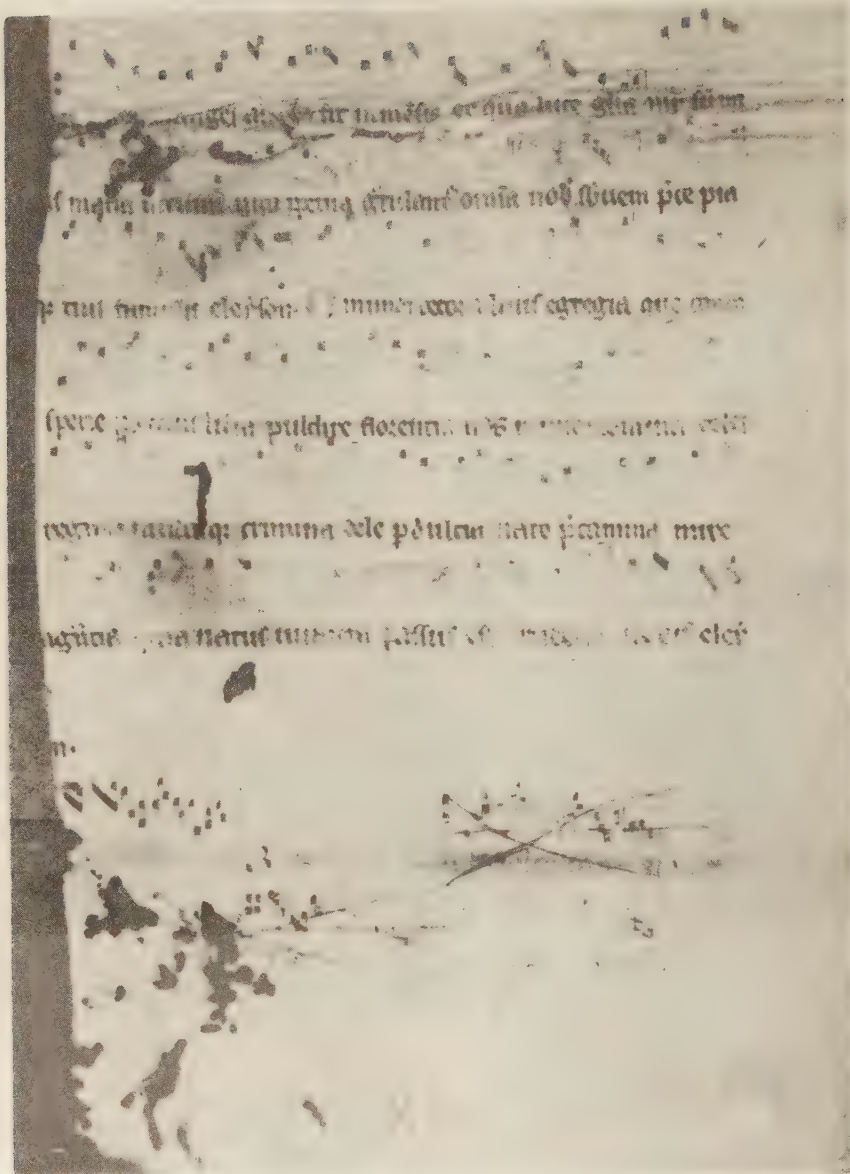
Tu regis marie laudemus precor a salve mater gracie datus reis

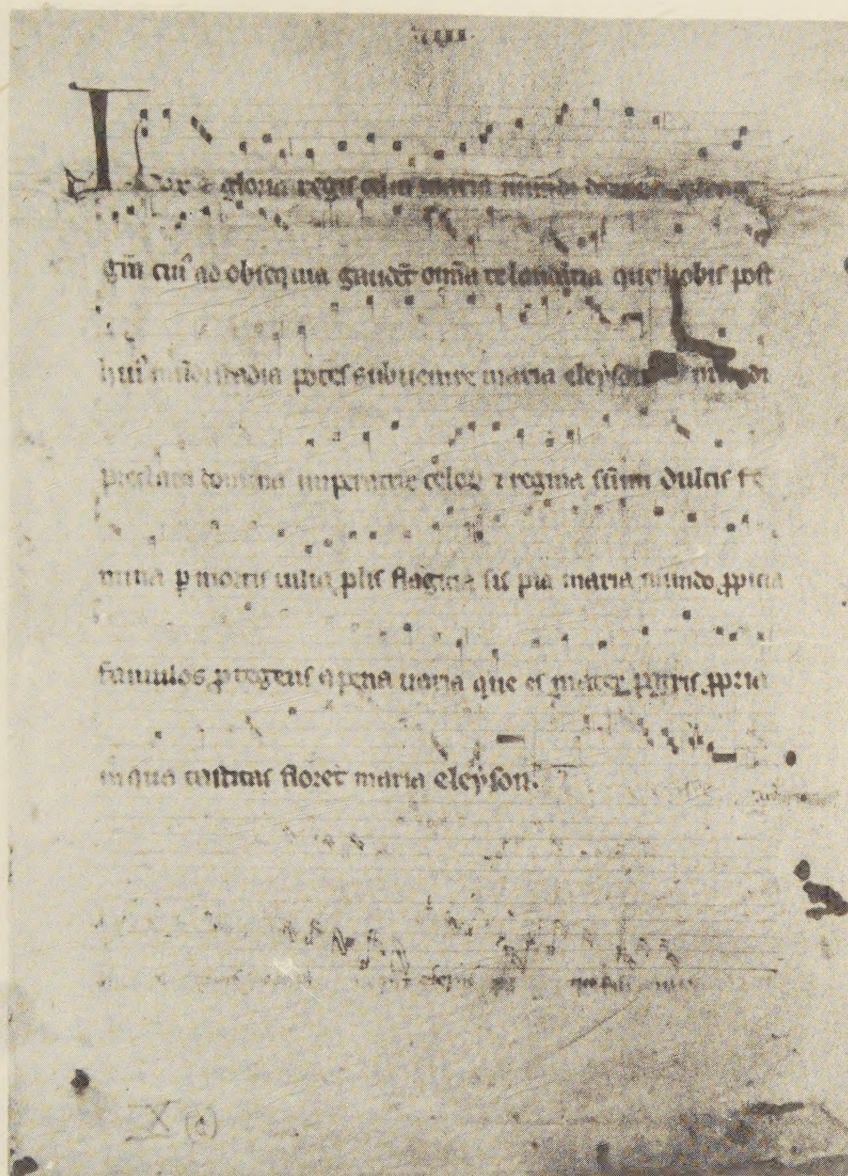
remedia spes et salus uenit pietatis copia stella maris lucida pro

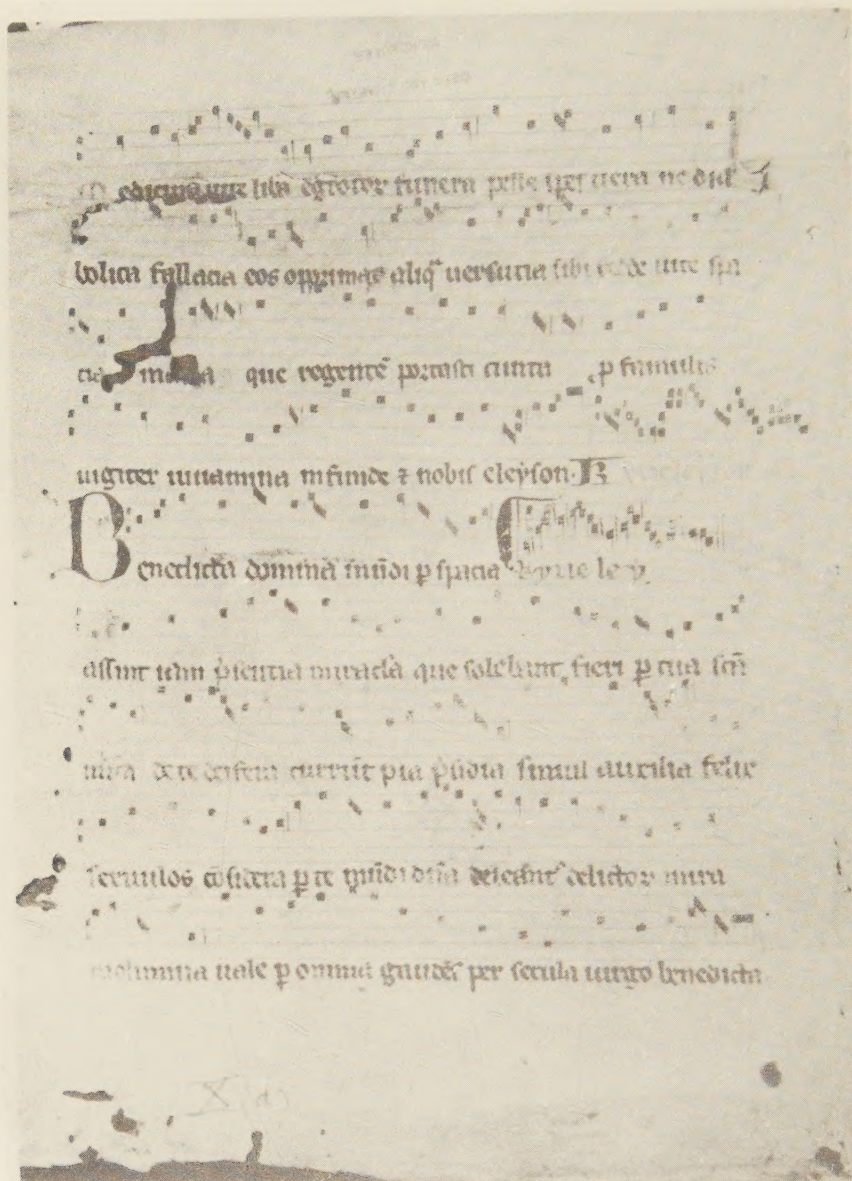
te naufragia datus tuis so la a a.











CURRICULUM VITAE

Ich, Luther Albert Dittmer, lutherisch-evangelischer Konfession, wurde am 8. April 1927 in Brooklyn/New York/U.S.A. als zweiter Sohn des Kaufmanns Clarence Christian Dittmer und seiner Ehefrau Marie Edith Alberta geborene Hachtmann geboren.

Von 1933–1938 besuchte ich in Brooklyn, New York, die Public School (Volksschule), von 1939–1940 die Seth Low Junior High School (Mittelschule) und trat 1941 in die Lafayette High School (Gymnasium) ein, wo ich 1943 das Abschlusszeugnis (Diploma) erhielt.

Während der Jahre 1943–1947 studierte ich an der Columbia Universität (College), New York, Musikwissenschaft und Deutsch und erlangte den Grad eines B.A. (Baccalaureus in Artibus); gleichzeitig besuchte ich von 1943–1944 die Juilliard School of Music (Konservatorium), um mich dort in praktischer Musik auszubilden.

Von 1947–1949 studierte ich am Lehrerseminar der Columbia-Universität und erlangte daselbst 1949 den M.A. (Magister in Artibus). 1948 besuchte ich die Ferienkurse für Philosophie im Lehrerseminar der Harvard Universität, Cambridge, und 1949 die von Herrn Prof. O. Kinkeldey abgehaltenen Ferienkurse für Musikwissenschaft in der Graduate School of Arts and Sciences derselben Universität.

Im Oktober 1949 immatrikulierte ich mich in der Philosophisch-Historischen Fakultät der Universität Basel und studierte dort bis Februar 1953 Musikwissenschaft bei Prof. Dr. J. Handschin, Allgemeine Geschichte (mit besonderer Berücksichtigung der historischen Hilfsmittel) bei Prof. Dr. A. Bruckner und Prof. Dr. H.G. Wackernagel sowie Germanistik bei Prof. Dr. F. Ranke† und Prof. Dr. W. Altwegg. Weitere akademische Ausbildung verdanke ich folgenden Herren in Basel: Prof. Dr. A. Bloch, Prof. Dr. A. Gasser, Prof. Dr. A. Geering, Prof. Dr. Hotzenköcherle, Prof. Dr. W. Merian†, Prof. Dr. W. Stammer und Prof. Dr. W. von den Steinen.

Im Juli 1953 wurde ich Lektor für Musikwissenschaft am Wagner College zu New York, im Februar 1954 wurde ich Instructor für Musik am Adelphi College zu Garden City, New York, und im Mai 1955 erhielt ich den Lehrstuhl für Musikwissenschaft und Deutsch an dem Manhattener Konservatorium zu New York.

Meine Dissertation ist auf Anregung und unter Leitung von Herrn Prof. J. Handschin entstanden, dem ich zu besonderem Dank verpflichtet bin.

